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ABSTRACT

This publication contains teaching ideas generated by classroom teachers. For grades K-5, newsletter editor Laurel R. Singleton explains how students can explore the quilt as a metaphor used in literature to represent American values and ideals (the lesson is adaptable for all age groups). For grades 5-8, social studies teacher Claire McCaffery Griffin has students examine play scripts, baseball cards, sheet music, and more. For grades 9-12, teachers Charlie Flanagan and Nancy Fitch describe how they use American Memory to teach about the 1876 Philadelphia Exposition as public history. In the feature article, "Using an Ansel Adams Photograph of Manzanar as a Primary Source," historian/educator Laura Mitchell models the careful analysis of Adams's photograph of the maternity ward at Manzanar's (California) hospital, a health facility at a World War II Japanese internment camp. The "Tech Tip" section contains "When Things Go Wrong." (BT)

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The Source:

A Newsletter of Practical Teaching Ideas for American Memory Users

April 2002

Issue #4



Examining Material Culture Through American Memory

Teaching Ideas

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In this lesson, students explore the quilt as a metaphor used in literature to represent American values and ideals. The lesson is adaptable for all age groups.

Grades 5-8: Gender Issues, Race Relations, and Pastimes: Material Culture at The turn of the 20th Century. 4

Students examine play scripts, baseball cards, sheet music, and more in this lesson developed by Claire McCaffery Griffin. The lesson is suitable for middle or high school use.

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The Quilt as Metaphor

By Laurel R. Singleton
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"We Americans have adopted quilts as a symbol of what we value about ourselves and our national history," says Laurel Horton in the special presentation "Speaking of Quilts: Voices from the Late Twentieth Century" (<http://memory.loc.gov/ammem/qlthtml/qltov.html>). Quilts are a powerful metaphor linking Americans to their romanticized vision of the past, if not the past itself. In the quilt, differences are bound together. The quilt is useful beauty, constructed with no waste and reflecting discipline, organization, and simplicity. Because it can be constructed in a social setting and passed from generation to generation, the quilt represents connections among people. As a women's art form, the quilt gives voice to the voiceless. Quilts are also a reminder of what we perceive as a simpler, more self-sufficient time.

While elementary students are not likely to appreciate all of these aspects of the metaphorical uses of the quilt, they can gain important insights through activities revolving around quilts and their use in literature. To begin, select three quilts from the American Memory collection Quilts and Quiltmaking in America, 1978-1996 (<http://memory.loc.gov/ammem/qlthtml/qlthome.html>) that represent three types of quilts: a crazy quilt, a pattern quilt, and a picture quilt. The following quilts are good examples:

- Crazy Quilt, by Zenna Todd
[http://memory.loc.gov/cgi-bin/query/r?ammem/qlt:@field\(DOCID+@lit\(br012\)\)](http://memory.loc.gov/cgi-bin/query/r?ammem/qlt:@field(DOCID+@lit(br012)))
- Sunburst Quilt, by Lura Stanley
[http://memory.loc.gov/cgi-bin/query/r?ammem/qlt:@field\(DOCID+@lit\(br166\)\)](http://memory.loc.gov/cgi-bin/query/r?ammem/qlt:@field(DOCID+@lit(br166)))
- Breaking the Ice, by Ellen Anne Eddy
[http://memory.loc.gov/cgi-bin/query/r?ammem/qlt:@field\(DOCID+@lit\(le065\)\)](http://memory.loc.gov/cgi-bin/query/r?ammem/qlt:@field(DOCID+@lit(le065)))

Lands' End All-American Quilt Contest Collection



Print copies of the quilts for student examination, or prepare to project the images from the computer or by making overhead transparencies of the quilts.

You will also need at least two books or poems about quilts. Quilter Chris Pfeiffer has compiled a list of children's books about quilts:

- Bess's Log Cabin Quilt by D. Anne Love, Ronald Himler (Illustrator) (Paperback - November 1996) The Names Project: The Aids Quilt

- (Cornerstones of Freedom) by Larry Dane Brimner (School & Library Binding - September 1999)
- Ruby Short McKim's Roly Poly Circus Quilt by Jill Sutton Filo (Paperback - April 1998)
 - The Dream Quilt by Amy Zerner, et al (Hardcover - February 1995)
 - The Quilt-Block History of Pioneer Days: With Projects Kids Can Make by Mary Cobb, Jan Davey Ellis (Illustrator) (Library Binding - May 1995)
 - Reuben and the Quilt by P. Buckley Moss (Illustrator), Merle Good (Hardcover - April 1999)
 - Selina and the Bear Paw Quilt by Barbara Smucker, Janet Wilson (Illustrator) (Paperback - April 1999)
 - Sweet Clara and the Freedom Quilt by Deborah Hopkinson, James Ransome (Illustrator) (Hardcover - January 1993)
 - When Silver Needles Swam, the Story of Tutu's Quilt, ke kui ihe o tutu by James Rumford, Leslie Lang (Hardcover)
 - Cemetery Quilt by Kent Ross, et al (Hardcover - September 1995)
 - The Crazy Quilt (Let Me Read, Level 3) by Kristin Avery, David McPhail (Illustrator) (Hardcover - September 1994)
 - The Mountains of Quilt by Nancy Willard, Tomie De Paola (Illustrator) (School & Library Binding - October 1987)
 - Shota and the Star Quilt by Margaret Bateson Hill (April 2001)

See a few suggestions from the author of this article.

Display the pictures and ask students to list all the things that are the same about the quilts. Next, ask students to list all the ways they are different. Post their answers to both questions on the chalkboard.

Ask students which quilt they like best and why. Post the reasons given in a third list on the chalkboard. Then have students look at the three lists on the chalkboard and indicate which items listed are reasons that people like quilts.

Check these items. What are some other reasons that people like quilts? Possible answers are they are fun to make, they are presents from older family members, the materials they are made of remind us of family stories, they are both beautiful and useful.

Tell students that people have made quilts for a long time. Share with students some rudimentary information about quilts, such as the following:

- Quilts have three layers. The top layer is made of small pieces of fabric sewn together. The bottom layer is one large piece of fabric. The middle layer is padding. The layers are stitched together or tied through.
- In earlier years, people made quilts to stay warm. They used patchwork because it was often hard to get fabric.
- Often in early America (and occasionally today), the layers of a quilt were sewn together at quilting bees—gatherings where several women sat around a frame, quilting. During long, lonely winters, quilting bees provided a break.

If time permits, you may want to supplement this information with excerpts from interviews with quilters, available in audio files. To access this information, click on "Sound Recordings" on the [collection's home](#)

page at <http://memory.loc.gov/ammem/qlthtml/qlthome.html>.

Explain that many writers use quilts in their stories and poems. Some compare quilts to other things to help us understand their ideas. Some authors use quilts to show what is important to people. Students are going to read stories that use quilts and try to decide why the writers used quilts. We recommend that you use at least two of the stories to allow for comparisons.

Depending on the age and reading skills of the students, you may want to have the reading and discussion done in small groups or as an entire class. Discuss both the story and the role of the quilt in each story. How does each author use a quilt to show something that is important to people? Why is the

quilt a good way to show this? Following discussion of the individual books, encourage students to make comparisons across stories.

Conclude the lesson with an activity in which students, working individually, in small groups, or as a class, create quilt designs. The designs can either be drawn or created in fabric or construction paper, if time permits. The quilts should be designed to show something that is important to students or something important about quilts. Quilts from Quilts and Quiltmaking in America, 1978-1996 (<http://memory.loc.gov/ammem/qlthtml/qlthome.html>) can be used as inspiration. As an alternative, students might select their favorite quilts from the collection and explain the appeal of the selected quilt to the class.



Gender Issues, Race Relations, and Pastimes: Material Culture at the Turn of the 20th Century

By Claire McCaffery Griffin
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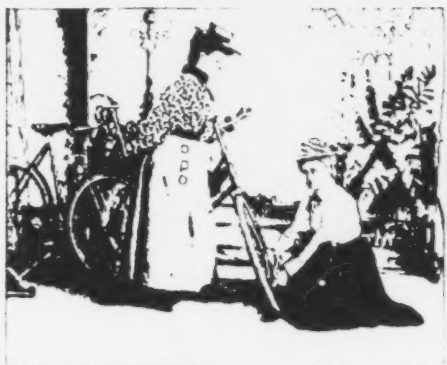
The period at the turn of the 20th century (1890s-1900s) lends itself to an analysis of various aspects of material culture, and the American Memory collections provide some excellent artifacts to explore. This one-period activity is best done after the students have some familiarity with the social history of the period, as well as with these terms and concepts:

- Assimilation
- Ragtime
- Role of women
- Joseph Pulitzer
- Vaudeville
- Niagra Movement
- Cycling
- Immigration
- Increased leisure
- Yellow journalism
- Minstrelsy
- Urbanization
- Baseball
- Jim Crow

To prepare for the lesson, I download and print (in color on glossy paper) five to six copies of artifacts and documents from the following

collections. I've listed the ones I use, but you will probably choose those that have a particular relevance for your students.

- The American Variety Stage collection--Any two or three pages from "A Limb of the Law" <http://lcweb2.loc.gov/ammem/vshhtml/vshome.html>
- Baseball Cards collection--The card for Charles Wagner <http://memory.loc.gov/ammem/bbhtml/bbhome.html>
- Historic American Sheet Music collection--Cover and first page of score of Scott Joplin's Searchlight Rag <http://memory.loc.gov/ammem/award97/ncdhtml/hasmhome.html>
- African-American Sheet Music collection--My Honolulu Lady <http://memory.loc.gov/ammem/award97/rpbhtml/aasmhome.html>
- The Northern Great Plains collection--photograph entitled Tire trouble, who said women weren't good mechanics? [http://memory.loc.gov/cgi-bin/query/r?ammem/ngp:@field\(NUMBER+@band\(ndfahult+b445\)\)](http://memory.loc.gov/cgi-bin/query/r?ammem/ngp:@field(NUMBER+@band(ndfahult+b445)))
- American Treasures of the Library of Congress Imagination Gallery--The Yellow Kid <http://www.loc.gov/exhibits/treasures/tr33.html>



Tire trouble, who said women weren't good mechanics?

I begin the lesson by dividing the class into five or six groups with students in each group having copies of the same document. I allow ten to fifteen minutes for groups to analyze and discuss the primary source, using such questions as: *What is it? Who made it? When? Why? How does this document relate to what we've already learned? What does this document tell you about the people of the 1890s and early 1900s? What questions do you have about the document?* I circulate while students discuss the documents, asking questions to help them see things in the documents that might not be immediately apparent.

Next, I do a jigsaw, regrouping students so that all members of each new group have examined different

documents. Group members show their documents and share the insights and conclusions with the new group.

Finally, I bring the entire class back together for a debrief. As an assessment, I ask the students to write a one-page Learning Log reflecting upon what they learned regarding gender issues, race relations, and pastimes at the turn of the 20th century. If I've provided the right prompts, they come up with some great insights and conclusions.

Numerous possible extensions or additions to the lesson exist. For example, students who had the vaudeville script could perform an oral reading for the class, students could listen to a recording of one of the songs (I had no trouble finding a CD with Scott Joplin pieces), or, if you have a video hook-up to your computer, you could play a segment from the Motion Picture section of the vaudeville collection. My students particularly enjoy Kiss Me

([http://memory.loc.gov/cgi-bin/query/r?ammem/varstg:@field\(NU_MBER+@band\(varsmp+1672\)\)](http://memory.loc.gov/cgi-bin/query/r?ammem/varstg:@field(NU_MBER+@band(varsmp+1672))) and Turkish Dance.

[http://memory.loc.gov/cgi-bin/query/r?ammem/varstg:@field\(NU_MBER+@band\(varsmp+1347\)\)](http://memory.loc.gov/cgi-bin/query/r?ammem/varstg:@field(NU_MBER+@band(varsmp+1347)))



Using Resources from the American Memory Collection in U.S. History Classes

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The American Memory collection has proven to be an invaluable learning resource in our classrooms. Accessing photographs, films, and maps from the collection has proven to be a sure-fire plan for designing lessons that trigger active learning and rich discussion in classes. From elementary grades to AP level, the vast collections available at the click of a mouse have brought the American experience alive for our students.

Close examination of primary sources is captivating for students of all ages and particularly appropriate for the Advanced Placement classroom where learning to read and contextualize source material is an essential part of the students' training. From the first day of our AP-level 11th-grade American Civilization class, students draw from the American Memory Collection to learn to examine texts, maps, photographs, audio clips, and even movies with the critical eye of a historian. From John Smith's Map of Virginia ([http://memory.loc.gov/cgi-bin/query/r?ammem/gmd:@field\(NUMBER+@band\(g3880+ct000377\)\)](http://memory.loc.gov/cgi-bin/query/r?ammem/gmd:@field(NUMBER+@band(g3880+ct000377)))), to 19th-century photos of slavery (found in several collections), documents from the temperance movement

([http://memory.loc.gov/cgi-bin/query/r?ammem/rbpebib:@field\(NUMBER+@band\(rbpe+00602300\)\)](http://memory.loc.gov/cgi-bin/query/r?ammem/rbpebib:@field(NUMBER+@band(rbpe+00602300)))) and Civil War maps (<http://memory.loc.gov/ammem/gmdhtml/cwmhtml/cwmhome.html>), to television commercials such as the Coke "Hilltop" ad (<http://memory.loc.gov/ammem/ccmphtml/colahome.html>), students mine the collection as a virtually limitless store of evidence to analyze and discuss.

Currently, we are using the collection to enrich our study of the 1876 Centennial by field-testing a website we are preparing to contribute to the American Memory Collection Lessons (<http://memory.loc.gov/ammem/ndlpedu/lessons/index.html>) page. The 1876 Philadelphia Exposition ([http://memory.loc.gov/cgi-bin/query/r?ammem/gmd:@field\(NUMBER+@band\(g3824p+pm008294\)\)](http://memory.loc.gov/cgi-bin/query/r?ammem/gmd:@field(NUMBER+@band(g3824p+pm008294)))) was one of the first national experiences visited by people from all over the country, who traveled on the expanding network of rail ([http://memory.loc.gov/cgi-bin/query/r?ammem/gmd:@field\(NUMBER+@band\(g3700+rr000570\)\)](http://memory.loc.gov/cgi-bin/query/r?ammem/gmd:@field(NUMBER+@band(g3700+rr000570)))) or studied large illustrations in periodicals such as Harper's Weekly. ([http://memory.loc.gov/cgi-bin/query/r?ammem/gmd:@field\(NUMBER+@band\(g3700+rr000570\)\)](http://memory.loc.gov/cgi-bin/query/r?ammem/gmd:@field(NUMBER+@band(g3700+rr000570))))

R+@band(g3824p+pm008280)) As teachers, our challenge has been to consider how we might invite students to visit the Exposition and come to know its historical context through hands-on study.

The Centennial--balloon view of the grounds



Our site, *America at the Centennial*, (<http://www.keyschool.pvt.k12.md.us/centennial/>) considers the Exposition as an important example of public history, the story Americans of 1876 presented to celebrate the nation's achievements. The site challenges students to strengthen their critical thinking skills through collaborative work with primary source documents. The site invites students to discuss maps, images of items displayed, and illustrations of the Exposition to (1) identify the spirit of the event, (2) juxtapose the celebration against the issues of its day, and (3) use primary source material to design their own museum exhibit in which they tell a fuller story of an issue of the Centennial era.

The lesson presented on this site is constructed in three steps:

- Step I presents images of the Centennial Exhibition.
- Step II invites students to place these images in a wider contemporary context.
- Step III challenges students to select images and texts from the American Memory <http://lcweb2.loc.gov/ammem/ammemhome.html> collections to use in designing museum exhibits, each of which presents a Centennial Era issue as an historian of today might see it.

The lesson is designed to pursue standard 2C of the *National Standards for United States History*: "Demonstrate understanding of how new cultural movements at different social levels affected American life." It does so by examining the Centennial Exhibition as a cultural event of national significance and juxtaposing it with images of the experiences of several groups of people in the 1870s. Our students have used the site for two school years, and it has achieved our original goal of challenging students to strengthen their understanding that primary source evidence presents history from a point of view that must be identified and considered in the context of other perspectives on the same events. It has also made a long-ago era the center of several rewarding classes. Our lesson is a work in progress, and we invite you to visit our site and offer your comments or advice.

Step 1 - Images of the Centennial

In 1876, the centennial of the Declaration of Independence was celebrated by millions of Americans who visited a vast Exhibition held in Philadelphia. Many others knew of this event through widely distributed illustrations. Statues, exhibit halls, and the overall layout of the exhibition grounds were designed with care to facilitate the enjoyment of visitors and to speak to them about the nation and its achievements.

In this section, you will examine images from the 1876 Centennial Exhibition as primary sources of the history of the event and its time.

1. Examine the example image in the column to the right with your class. The Corliss Engine was perhaps the most impressive item displayed at the Centennial. Respond to the questions on the Deciphering the Image worksheet.

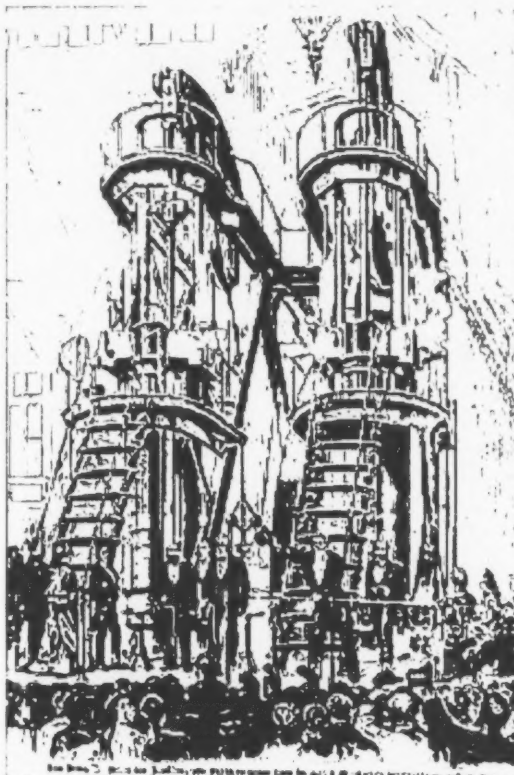
2. Choose one image from the collections listed below. You will be part of a collaborative team made up of students who choose images from the same category. There should be a team of 4-6 students for each category of images.

- * Fill out a Deciphering the Image sheet for your choice.

- * Share the results of your study with your team, composed of classmates who selected images from the same category or row.

- * With your team, write three hypotheses about American life or ideas in 1876 which can be supported by evidence drawn from the study of two or more images.

- * Report your results to your class



The Corliss engine at the Centennial Exhibition. Illustration from Harpers Weekly.

The Corliss Engine March p.437 & p. 439
http://www.bc.edu/bc_org/avp/cas/fnart/fa267/1876fair.html

3. As a class, consider:

- What are the strengths of these images as historical evidence of American life or ideas in 1876?
- What are their weaknesses?
- What is "public history"?
- How did the exhibits at the Centennial Exhibition function as history for Americans in 1876?
- How do they function as history for you and your classmates in the twenty-first century?

4. Read two or more written accounts by visitors to the Centennial on the Resources page. Be prepared to discuss the opinions expressed in these accounts.

Image Collections

- Maps and Views of the Centennial Exhibition
<http://www.keyschool.pvt.k12.md.us/centennial/step1-col1.shtml>
- Monuments of the Centennial Exhibition
<http://www.keyschool.pvt.k12.md.us/centennial/step1-col2.shtml>
- Exterior Views of Buildings
<http://www.keyschool.pvt.k12.md.us/centennial/step1-col3.shtml>
- Interior Views of Buildings
<http://www.keyschool.pvt.k12.md.us/centennial/step1-col4.shtml>
- Items Displayed at the Centennial Exhibition
<http://www.keyschool.pvt.k12.md.us/centennial/step1-col5.shtml>
- Machines Displayed at the Centennial Exhibition
<http://www.keyschool.pvt.k12.md.us/centennial/step1-col6.shtml>
- Cartoons and Illustrations of the Centennial Exhibition
<http://www.keyschool.pvt.k12.md.us/centennial/step1-col7.shtml>

Step 2 - Images as History

The Centennial Era's Issues in Contemporary Illustrations, Photographs, and Documents

Now that you have learned how Americans documented the 100th anniversary of their nation's birth at the Philadelphia Centennial Exhibition, let's turn to the everyday lives of Americans in 1876. What difficulties plagued our relatively young country? What qualities had emerged in the formation of our national character?

1. As a class, consider the image to the right, "Uncle Sam's Valentines", and complete the questions on the Deciphering the Image worksheet.
 2. Working in teams, choose one category of images for close examination.
 3. Working alone or with your group, consider each image in your category carefully.
 4. Complete the questions on the Deciphering the Image worksheet for each image in the category.
 5. As a team, formulate hypotheses which consider each image in terms of its historical context.
- What do the images tell us about the significance of this topic to the history of the Centennial Era?
 - How do the images support what you already knew about the era?
 - How do the images differ from what you already knew about the era?
 - Describe the Americans whose lives were shaped by this particular topic. To what extent was their situation known or understood by the rest of the nation?



<http://www.keyschool.pvt.k12.md.us/centennial/images/unclesam-valentines-large.jpg>

Issues of the Centennial Era

- The Election of 1876
<http://www.keyschool.pvt.k12.md.us/centennial/step2-col1.shtml>
- Political Corruption
<http://www.keyschool.pvt.k12.md.us/centennial/step2-col2.shtml>
- Women's Issues
<http://www.keyschool.pvt.k12.md.us/centennial/step2-col3.shtml>
- African-American Issues
<http://www.keyschool.pvt.k12.md.us/centennial/step2-col4.shtml>
- Native Americans and the West
<http://www.keyschool.pvt.k12.md.us/centennial/step2-col5.shtml>
- Farmer's Issues
<http://www.keyschool.pvt.k12.md.us/centennial/step2-col6.shtml>
- Immigration
<http://www.keyschool.pvt.k12.md.us/centennial/step2-col7.shtml>
- Labor <http://www.keyschool.pvt.k12.md.us/centennial/step2-col8.shtml>
- Popular Culture
<http://www.keyschool.pvt.k12.md.us/centennial/step2-col9.shtml>

Step 3 - Displaying the Issues of the Centennial Era

This step of the project invites you to construct a museum exhibit which tells the history of the topic you studied in your work on Step 2. Here's your opportunity to undertake the work of historians as you interpret the story of your topic for your classmates. Consider whether 1876 should be remembered as a year to celebrate the accomplishments of a century of independence, or a time when the American Dream was facing profound threats. The question you will address in planning your response is:

- What are the key elements of the issue, and how does an analysis of this issue provide insight into American society in 1876?
- Your thinking in response to this question will be presented in two forms:
 1. an essay in which you explore an image from Step 2 of the web site
 2. a collaboratively designed model of an exhibit which uses images and captions to explain the significance of this issue in the context of its time

Procedure

1. Your essay is to be a research paper in which you select one of the images presented in Step 2 of the lesson and use historical and visual sources to:
 - o tell the story behind the image
 - o analyze its significance in the history of the Centennial Era
2. Your model is to be a plan for a museum exhibit in the form of a room which consists of four walls illustrated with images and words. Using primary source images, you will present an accurate and balanced representation of the issue your group studied in Step 2. Draw from your research essay and those of your teammates to plan your exhibit. The images used can be from any historical source, but the origin of each must be clearly documented. The exhibit - the four walls - must include a minimum of twelve images. Written captions, presented in miniature form in the model and also submitted in list form on a sheet of paper, must clearly explain the point of each image.

The room you are designing can be imagined to be any size, but for the purpose of this model, it must be represented in the form of an intact cardboard box no smaller than 8.5 X 11 inches on any side. Think of this box as a room turned inside out. The sides of the box represent the walls of the room, although shown on the outside of the box for ease of display. The sides are to be covered with plain paper prior to the attachment of any design items. The top of the box is the ceiling of the room. The bottom of the box is the floor of the exhibit.

A successful exhibit will have the following characteristics:

- The exhibit will be completed on time and all work will be done in a neat manner with attention given to scale and visibility.
- The exhibit will be the result of a successful team collaboration, giving attention to each team member's work on Step 2 of the lesson.
- The issue being presented in this exhibit will be immediately apparent.
- The significance of this issue in the history of America in 1876 will be apparent.
- The exhibit design will use images and captions to "tell the story" of this issue and explain its significance.
- The exhibit will engage the viewer by how the issue is presented.
- The exhibit will contain a minimum of twelve images, eight of which did not appear in the "America at the Centennial" lesson.
- A separate page will present the captions, thumbnails of the images associated with each caption, and the appropriate bibliographic citation for each image.

Deciphering the Image

Name	
Date	
Item Title	
Item URL	

All responses must be word processed. Attached clearly labeled pages as needed to respond fully to each question.

1. Item Identification:
 - a. What is depicted in this image?
2. Material:
 - a. Of what materials is the item made?
 - b. Were the materials commonplace or unusual?
 - c. Were the materials American or imported?
3. Approximate dimensions:
 - a. Is the object life sized? If not explain.
 - b. Is it a three dimensional object? Explain this design choice in terms of the object?
 - c. Would a visitor to the Exhibition come into contact with the material of this exhibit?
4. Composition or Form:
 - a. Does the object appear to have been intended for a functional or artistic use?
 - b. Is the object designed in a style which you can identify? If so, what is its style?
 - c. Is the object decorated in a manner which is separate from its primary use?
5. Content:
 - a. Is a story told or a topic spoken of by this item? If so, what is the story or topic?
 - b. Is the story or topic presented in a way which indicates the designer's opinion? If so explain what this opinion is and how you see it in the object.
 - c. Where is this item located in the overall Exhibition plan? Is this placement significant to the story or topic spoken of by the item?
 - d. Is this a one of a kind item or one produced in multiple? Is this significant to the story or topic spoken of by the item?
6. Hypotheses:
 - a. To what extent can this item be read as a statement about its maker, designer, audience or time? What is the statement it makes? To what audience was it communicative?

-
- b. To what extent is the statement made by this object or its historical significance affected by considering it with the other objects presented in the same horizontal row of the collection?
 - c. To what extent is the statement made by this object or its historical significance affected by considering it with the other objects presented in the collection overall?

Using an Ansel Adams Photograph of Manzanar as a Primary Source

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Historical Background

After the devastation of Pearl Harbor in December 1941, President Franklin D. Roosevelt issued the infamous Executive Order 9066 that led to the imprisonment in the United States of Japanese residents and American citizens of Japanese descent. Perhaps the best known of these camps was Manzanar, which was home to approximately 10,000 people from March 1942 to September 1945. Although no one at Manzanar was charged with a crime, the camp was for all intents and purposes a prison, complete with armed guards, searchlights, barbed wire, and barracks. Half of Manzanar's inhabitants were women, and one-quarter were children; a family of four was allotted a space of 20 feet by 25 feet. Their "homes" were equipped with steel-framed cots, straw mattresses, and electricity, but no running water. Laundry, toilet, and bathing facilities were all shared, and everyone ate in a communal mess hall. Conditions in the east central California desert were harsh: bitterly cold in winter and searingly hot in summer. Nevertheless, internees had to grow

their own food in the desert soil. In the end, they grew not only food, but also created a traditional Japanese garden called "Pleasure Park."

Pool in Pleasure Park, Manzanar Relocation Center, Calif.



The Ansel Adams Manzanar Photo Collection

In 1943 Manzanar's director, Ralph Merritt, invited Ansel Adams to

photograph the camp. Merritt had known Adams for a long time and was familiar with Adams's superb landscape photography. Merritt asked Adams to photograph the people at Manzanar as they went about their daily activities. Adams took numerous photos, many of which he published in 1944 under the title *Born Free and Equal*. The book is Adams's only photo essay and represents some of his most important work. Published amid wartime prejudice against Japanese, public reaction to the volume was not positive. Many copies of the book were burned; as a result, an original copy is now rare.

Another photographer, Toyo Miyatake, was also active at Manzanar. Miyatake was a professional photographer in Los Angeles who was interned at Manzanar. At that time "Japanesc" were technically not allowed to own cameras, and Miyatake could not bring his equipment with him to Manzanar. He did, however, smuggle in a lens and some other essential items with which he built a wooden camera. Ralph Merritt eventually found out about the unauthorized camera, but he did not confiscate it and even sent for the rest of Miyatake's equipment so that he could take photos of camp life. These photos were exhibited at the camp along with those of Ansel Adams. Today, all that is left at Manzanar is a stone monument. Adams's and Miyatake's photos are therefore critical primary sources for this part of American history.

Using an Adams Photo as a Primary SourceIn *Born Free and Equal*, Adams called Manzanar "a detour on the road of American citizenship." In his photos,



Nurse Aiko Hamaguchi, mother Frances Yokoyama, baby Fukumoto, Manzanar Relocation Center, California

Adams attempted to communicate this idea by showing the "normalcy" of the Japanese-Americans who were living in conditions that were far from normal. In text and photos, Adams registered his outrage that Americans of Japanese descent had been put in prison for no other reason than their ethnic background. To make his argument, he focused his lens on family life, daily work, popular recreational activities, and religious worship.

Adams's photo of Manzanar's maternity ward is one example of a photo designed to persuade the viewer that Japanese Americans were "just like" the rest of the nation's citizenry. Adams titled the photo "Nurse Aiko Hamaguchi and Frances Yokoyama in Nursery of Camp Hospital, 1943." But the photo tells us much more. The nurse's uniform shows that she is a professional; indeed, many of Manzanar's internees held professional degrees and were employed in their specific fields at the camp. Nurse Hamaguchi stands with the baby behind glass, thus showing that the camp's hospital is as modern as any other hospital. The baby appears

healthy, and the baby's mother is well dressed and attentive. This is a "normal" American family scene.

Adams was clearly impressed with the camp hospital and observed that it was "a complete health-service enterprise, with modern equipment, appointments, and methods." But photos can not tell the whole story. Other evidence indicates that the Manzanar hospital was faced with chronic shortages of basic supplies, as were many hospitals during the war. Nor does the photo betray that this was a prison hospital. Adams was prohibited from photographing anything that revealed that Manzanar was a prison, such as guards, towers, and barbed wire. This photo thus makes Adams's point that the Japanese at Manzanar were "regular" people, but the hospital's very "normalcy" undercuts the argument that Manzanar was fundamentally an infringement on the internees' civil rights.

Additional Sources

For additional resources, check out the full online collection, [Suffering Under a Great Injustice: Ansel Adams's Photographs of Japanese-American Internment at Manzanar](http://memory.loc.gov/ammem/aamhtml/aamhome.html).
<http://memory.loc.gov/ammem/aamhtml/aamhome.html>



When Things Go Wrong

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Every site in the cyber world experiences occasional problems. The place to contact when things go wrong with American Memory is the American Memory Help Desk. (<http://memory.loc.gov/ammem/helpdesk/>) There's a link to the Help Desk on the bottom of the American Memory Home Page and at the bottom of every collection home page. The Help Desk has a link to an error report form (<http://memory.loc.gov/ammem/helpdesk/error.html>), as well as a link to the AM Frequently Asked Questions (FAQ) (<http://memory.loc.gov/ammem/helpdesk/amfaq.html>). The last FAQ takes you to another web form, (<http://memory.loc.gov/ammem/helpdesk/amform.html>) where users can post questions and/or comments. The form is designed to remind users to give Library staff information to help us answer your questions better.

A similar questions/comments form (<http://memory.loc.gov/learn/orientation/faq/comment.html>) can be found on the Learning Page. It's behind the "Questions?" link on most pages, except the Learning Page's front door page. The Learning Page FAQ list (<http://memory.loc.gov/learn/orientation/faq/lpfaq.html>) is similar to the AM FAQ, but the questions and answers are streamlined and aimed a little more at students and educators.

All these forms are connected to two e-mail addresses that are reviewed several times daily. Problem reports are sent to the technical team right away and are often fixed minutes after the team receives the reports. Reference Questions are assigned to members of the reference team for replies within a few days.

Note that the American Memory site will be slower during peak usage times. You can see how usage varies according to time of day (<http://www.loc.gov/stats/hourly.curmonth.gif>) at the statistics page for the Library of Congress web site. As you might expect, school and work hours are the busiest!

New Lessons By Fellows

New on the Learning Page are several lessons by American Memory Fellows. These include:

- 1900 American: Historical Voices, Poetic Visions, high school, by Chris Beckmann and David Gehler
<http://lcweb2.loc.gov/ammem/ndlpedu/lessons/00/voices/index.html>
- Images of Our People: A Patchwork of Culture, middle school, by Steve Olguin and Margaret Jane Tobias
<http://lcweb2.loc.gov/ammem/ndlpedu/lessons/99/westnew/>
- Our Changing Voices, high school, by Susan Cassata and Mary Reiman <http://lcweb2.loc.gov/ammem/ndlpedu/lessons/99/voice/>
- Rounding the Bases: Race and Ethnicity in America, high school, by Jennifer Schwelik and Greg Deegan
<http://lcweb2.loc.gov/ammem/ndlpedu/lessons/00/base/>
- Tracking Down the Real Billy the Kid, middle/high school, by Carol Nickerson and Michael Young
<http://lcweb2.loc.gov/ammem/ndlpedu/lessons/99/billy/>
- United We Stand, middle/high school, by Nancy Woodward and Trish Shoemaker <http://lcweb2.loc.gov/ammem/ndlpedu/lessons/00/labor/>
- Voices for Votes: Suffrage Strategies, upper elementary, by Gail Petri and Doris Waud
<http://lcweb2.loc.gov/ammem/ndlpedu/lessons/00/suffrage/>

These new additions bring to more than 50 the number of fully developed lessons available on The Learning Page. As the titles above indicate, the topics vary widely, as do the sources used and the courses in which the lessons can be implemented. Before you begin developing your own lessons using American Memory, check out the Lessons page for a gold mine of instructional ideas. <http://memory.loc.gov/ammem/ndlpedu/lessons/index.html>

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The editorial board is made up of elementary, middle school, and high school teachers and librarians/media specialists who have taken part in the American Memory Fellows program. More information about that program is provided on the Learning page at <http://memory.loc.gov/ammem/ndipedu/amfp/index.html>. Current members of the editorial board are:

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